LYME ART ASSOCIATION

Where Art Lives

Established in 1914 July 2025

From the Executive Director

As I write this message on the hottest day of the year so far, I am thinking ahead to our upcoming shows, including Red Hot and the 104th Annual Elected Artist Show.

We have had a couple of big transitions in the past year, but the biggest was moving to online entry for all our shows. Although there have been a few hiccups, the new system works well for most people, and we are always happy to help with any questions, challenges, or glitches!

Don't forget the upcoming entry deadlines, which have a tendency to slip by fast - August 22 for New England Landscape, October 24 for Deck the Walls and Inside Story, and December 12 for First Impressions: the Associate Artist Show and The Artists Garden.

Looking back, we had some wonderful programs and events this spring, many of which you can read about in the newsletter. Our educational programs are thriving, including the studio classes, workshops, online classes, monitored sessions, and plein air painting group.

Young people and families have been bringing youthful energy to this historic place, participating in gallery scavenger hunts, our Represent! program, the annual Young Artists Show, and Family Day.

Volunteers made tremendous contributions for which I am so grateful, organizing events, giving art talks, providing music, refreshments, and floral arrangements for re-

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Upcoming Exhibitions & Events

Earl Grenville Killeen Solo Show
July 1 - 17
Reception: Sat, July 12, 5 - 7 pm

Old Lyme Midsummer Festival
Saturday, July 26

Elected Artist Applications
Paperwork due August 17
Portfolio drop-offs due August 22-23

103rd Elected Artist Exhibition
July 25 – September 4
Opening Reception: Sat, August 2, 5 – 7 pm

Red Hot
July 25 – September 4
Opening Reception: Sat, August 2, 5 – 7 pm

New Haven Paint & Clay Club Select Members Exhibition
July 25 – September 4
Opening Reception: Sat, August 2, 5 – 7 pm

Paint the Town Plein Air Day and Reception
Sat., September 6 Reception 5 - 7 pm

New England Landscape
Digital Entry Deadline: August 22
September 19 – November 6
Opening Reception: Sun, Sept. 21, 2 - 4 pm

American Artists Professional League Members' Show
September 19 – November 6
Opening Reception: Sun, Sept. 21, 2 - 4 pm

Plein Air Group Show
October 15 - November 13

Lyme Art Association Annual Membership Meeting
Wed, Oct 8, 5:30 pm

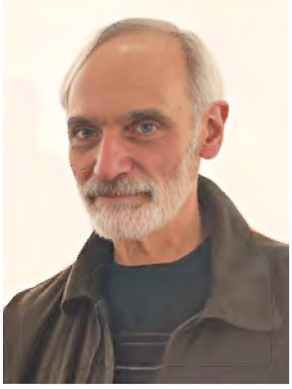
Palate to Palette
A delicious and art-filled fundraiser and party
Thursday, Oct 16, 6 - 9 pm

Pumpkin Day at LAA
Saturday, Oct 25, 1 - 4 pm

Deck the Walls
Digital Entry Deadline: October 24
November 14 – January 1
Opening Reception: Sun., Nov 23, 2 – 4 pm

Inside Story
Digital Entry Deadline: October 24
November 14 – January 1
Opening Reception: Sun., Nov 23, 2 – 4 pm

Visit www.LymeArtAssociation.org for details on exhibitions and events.



Dear LAA Community

Who would have thought, only a half-year ago, how so many things around us have changed, and how so many have stayed right on course? All things considered, your Lyme Art Association belongs in the second group, and remains strong. During the last six months, our membership numbers increased, submissions to its shows persisted, gallery sales are on a steady track, and LAA's financial affairs are healthy. All due to LAA's hard working gallery staff, its dedicated board, its focused committees, and its devoted artists, members, families, and friends.

We continue to witness excellent shows by LAA members and guest artist clubs, to learn from high-quality educational opportunities, and to enjoy entertaining and informative member and family events within and beyond the gallery's walls. The list goes on. And so much more is in the works for the rest of 2025. We look forward to the Midsummer Festival at the end of July, to the Paint the Town plein air paint-out in early September, to our annual members meeting mid-fall, to the family-oriented Pumpkin Day in late October, and to excellent themed shows throughout. And, of course, to our grand, signature yearly event, Palate to Palette on October 16th. Seriously, there is constantly something amazing happening at 90 Lyme Street. Mark your calendars, lace up your shoes, get ready, and expect to experience one of the best and most active art scenes in Connecticut. It's right here in Old Lyme, right here at LAA, for now and the foreseeable future.

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Lastly, remember I'm always willing to hear from you. Let me convey your compliments and concerns to the gallery staff and the board. Help me to do whatever I can to make sure that LAA remains the art association you have come to expect. And please, help us all to make sure that LAA is always the place where you want your art to be seen.

Best wishes from Michael Centrella, LAA Board President

Welcome back, Jolie Collins, our amazing LAA Communications Manager!

Jolie triumphantly 'rang the bell' after completing her chemotherapy with incredible courage, determination, and a positive spirit that surpassed all expectations. With the loving support of her family, the wonderful Smilow Guilford Nurses who took such great care of her, and her many friends at the Association, it was the success we all hoped for.

We are thrilled to have you back with us, Jolie!

From the Executive Director - Continued on page 1

ceptions, keeping our grounds up, and participating on the committees and boards that keep this organization running and healthy. Thank you, one and all.

Looking forward, I hope that you can participate in our Summer Challenge to resurface the driveway, improve parking safety, and care for our landscape. Your gift through August 31st will go twice as far thanks to a generous matching donor.

We are also gearing up for Palate to Palette, our annual fall fundraiser that is now in its 10th year. If you love this wonderful event, please consider signing on as a sponsor. This is also the best way to get your tickets early!

We have an array of other events on the horizon - Paint the Town on September 6, the Annual Meeting on October 8, Pumpkin Day on October 25, and so much more. In the meantime, watch for our fall class and workshop schedule, remember to check the exhibit entry deadlines, and thank you for all of your support for the Lyme Art Association - Where Art Lives!

– Elsbeth Dowd, Executive Director

A BETTER APPROACH

Summer Matching Challenge

Help Us Create a Better Welcome for All
and Double Your Impact by giving to the LAA Summer Challenge!

The first impression visitors get of the Lyme Art Association isn't a painting on the wall—it's the drive in.

Unfortunately, our gravel driveway and parking lot have seen better days. Potholes and uneven surfaces not only detract from the beauty of our historic site but also pose accessibility challenges. Add to that two damaged trees in need of removal and some much-needed pruning, and it's clear: our approach needs some care.

We're launching a Summer Challenge to raise $20,000 to resurface the driveway, improve parking safety, and care for our landscape. And thanks to a generous matching donor, every dollar you give will be doubled—up to the full goal! Your gift goes twice as far in making the Lyme Art Association more welcoming, safer, and more beautiful for all.

Will you help us meet this $20,000 challenge by August 31?

Your support ensures that from the moment guests arrive, they experience the warmth, care, and creativity that define LAA. Thank you for helping us pave the way—literally—for the future.

Every dollar you give will be matched — your $100 becomes $200 toward safer grounds and a stronger LAA.

GIVE TO THE SUMMER CHALLENGE TODAY!

Artists from the Lyme Art Association have a long tradition of plein air painting! There are many wonderful locations featuring landscapes, farms, town views, and marine and seascape locations in and around Old Lyme.

2025 PUBLIC PAINTOUT SCHEDULE: All LAA members are invited to meet at the following public locations. No registration is required, except registration required for the Mystic Seaport date in September.

Saturday, July 19: Duck River Cemetery, McCurdy Rd, Old Lyme; Look for Bittersweet Lane on left – cemetery is the next left; the Duck River Cemetery is located about .5 miles from the Old Lyme Congregational Church on the north side of the street (on your left if you are driving east). After entering the grounds, bear to the right for a bridge over the Duck River. Sun and shade locations.

Saturday, August 2: Florence Griswold Museum

September Date TBD: Mystic Seaport

Saturday, October 18: Uncas Leap Heritage Park – Yantic Falls

2025 PLEIN AIR EXHIBITION, OCTOBER 15 TO NOVEMBER 13: The painting group's season wraps up each year with a gallery exhibit and critique at the Lyme Art Association in the Fall. Paintings made with the group will be eligible for the exhibit.

PLEIN AIR PAINTING GROUP - SUBSCRIPTION SERIES: Coordinated by Maura Cochan, this friendly and intrepid group meets weekly on Monday mornings to paint at both private, semi-private and public locations. **Registration is required** with a nominal charge and is capped at 25 participants. For information, please contact the Lyme Art Association at 860-434-7802.

Register for Fall Session Subscription Series: September 8 – October 27 – $70

A NIGHT TO REMEMBER: SEA & SKY SOIREE SOARS PAST FUNDRAISING GOAL

The Lyme Art Association's Sea & Sky Soiree, held on May 3, 2025, was a magical evening of art, music, and community spirit—and a resounding success! Guests gathered in our historic gallery for a celebration that beautifully showcased the intersection of creativity and generosity. We're thrilled to share that we met our fundraising goals for the evening, thanks to the incredible support of our attendees, sponsors, donors, and volunteers.

The event featured an elegant reception, live jazz, and a dazzling array of silent auction items and raffle baskets. Among the most popular were the Ocean House Basket, offering a luxurious seaside dinner, and the whimsical Pet Portrait Basket, featuring a commissioned painting donated by Catherine Puccio, whose work draws smiles all around.

We extend our deepest gratitude to Diamond Sponsor J. David Kelsey, whose leadership and generosity made a significant impact. Special thanks also go to our dedicated committee co-chairs, Sarah Stifler Lucas and David Zuckerbraun, and to our contributing artists Jim Laurino and Janine Robertson, whose stunning work helped set the tone for an unforgettable night. Thank you to everyone who helped make this evening such a meaningful and joyful celebration of art and community.

With the success of this year's Soiree still fresh in our minds, the committee is already looking ahead to next year's event—Mark your calendars for April 25, 2026!

2025 Sea & Sky Co-Chairs: Sarah Stifler Lucas, Elected Artist of the Lyme Art Association, and David Zuckerbraun, Board Member.

2025 Auction Committee: Debbi Goodman, Jeanne O'Brien, Liane Philpotts, Janine Robertson, Ceal Swift, Lorraine Yurkewitz

All proceeds from this event benefited the Lyme Art Association's educational programs and special projects.

CELEBRATING CREATIVITY
YOUNG ARTISTS' EXHIBITION AND FAMILY DAY

The Lyme Art Association was bursting with creativity and joy during our annual Young Artists' Exhibition and Family Day! Featuring over 100 beautiful and imaginative works by talented young artists ages 5 to 17 from surrounding communities, the event showcased the incredible range and promise of the next generation of artists.

At Family Day on Saturday, June 21, we celebrated these young creators with awards for the top three artists in each age category, live music by award-winning songwriter Kelly Riley, and a day filled with fun and festivity. Families enjoyed refreshing treats, gallery scavenger hunts, seaside-themed art activities, and a very special visit from some adorable baby goats courtesy of Got Your Goat.

This year also marked the launch of our Junior Membership Program! Open to art-lovers under 18, Junior Members receive a quarterly print by an LAA artist (a perfect way to start their own art collection), an LAA drawstring bag, and a colorful rainbow logo sticker—all for just $20 per year. ***We are so proud of our young artists and thrilled to support their creative journeys!***

SAVE THE DATE: PUMPKIN DAY, OCTOBER 25

We are deeply grateful to the Chelsea Groton Foundation for their generous support of the Young Artists Exhibition, Family Day, and Pumpkin Day.

TRANSFORMING THE SLOPE: A COMMUNITY EFFORT IN ART AND ECOLOGY

This spring, the southern edge of the Lyme Art Association's property received a beautiful and much-needed transformation. What was once a bare, erosion-prone slope along Halls Road is now the start of a vibrant, native planting that will grow into a colorful and ecologically rich habitat over time.

To help stabilize the steep 45-degree slope and add visual interest, large boulders were placed strategically throughout the space. At the top, hardy creeping junipers create a structured green edge, while the slope itself is now home to a variety of native grasses, shrubs, and perennials that will support pollinators and help control runoff.

The plants were made possible through the generosity of our community. Bob Potter, one of our long-time members and an art historian, gave a series of spring art talks at LAA and donated all proceeds to support the planting effort. Laurel Friedmann contributed a selection of native asters, and the Duck River Garden Club generously donated oat grass. Volunteer teams from Pfizer helped install the plants, while local volunteer Pete Lacey has taken on the challenge of removing invasive Japanese knotweed from the site.

We are especially grateful to native plant experts Suzanne Thompson and Charlie Boos for their design advice and plant selection guidance. As the summer heat sets in, our staff and volunteers are working hard to keep everything watered and thriving.

This project is a wonderful example of how art, ecology, and community can come together to create something truly inspiring. Be sure to stop by this summer and watch the slope come to life!

LAA Elected Artist Earl Grenville Killeen is an exceptional artist, abstracting elements to create a fresh perspective, distilling the beauty of the rusted and discarded and creating a personal viewpoint of old beloved objects. His paintings are teeming with life, stories, and memories!

I think every piece of art that Earl has created is a self-portrait.

From the animal-spirited rugged rusted corroded machinery to the flying, twirling, pinned-down, escaping, determined samara seeds, the worn peeling wooden cabinets with rusted locks attached, to the literal self-portraits, every single piece is a dive through the wet-pool blue eyes into the deep well of Earl Grenville Killeen.

Earl was named for his paternal grandfather, who was a musician, conductor and professor. Growing up was turbulent. His father left when he was very young, his mother was negligent, and his stepfather was abusive. He had caring grandparents though.

Earl's earliest memory is of being in a wash tub as a baby. He remembers seeing the reflections of light dancing on the warm water around him. The beginnings of a deep sensitivity to light and color, relating to warmth and the feeling of being safe and cared for that he would seek for the rest of his life. He remembers being left with a family dog to watch over him while looking at the imposing black furnace with its severe metal arms. Perhaps the beginning of a kinship with animals and fascination with machinery that would reappear in his work later on.

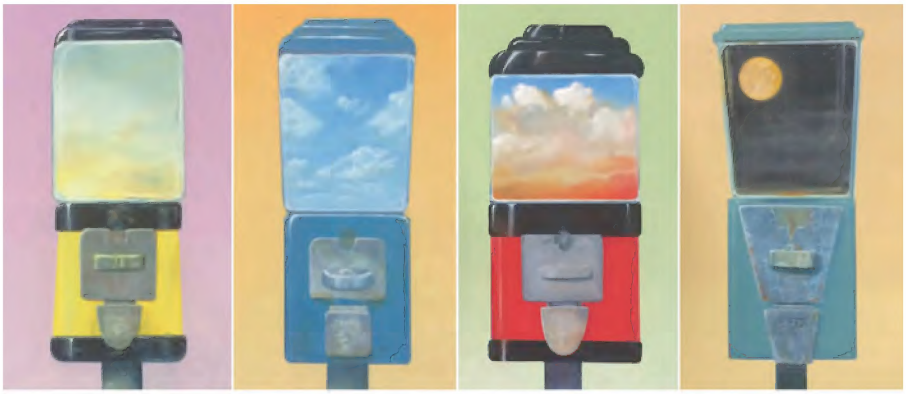
The turbulence continued when, on his sixteenth birthday, January 24th, Earl quit school and immediately was kicked out of the house. He went on his own into the woods, catching small game, and stealing food from a local barn at night. He eventually got caught. "I thought they would shoot me," Earl says, "but instead, they took me in!" Earl was assigned to paint the house for his penance. "I still remember that horrible color." he says, with a chuckle. From there Earl was off to serve in the Navy. His mother had to give permission for him to enlist at age 17, and he did.

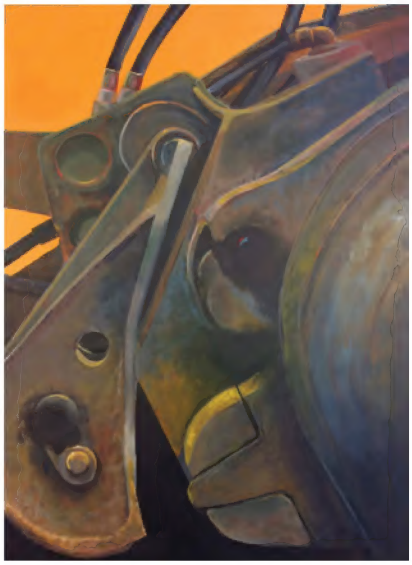
He was there for 16 months and after an incident that is written about in the beginning of his riveting memoir, he was discharged. Earl ended up at The Art Students League in NYC. He brought his father's drawing board with him, and this is where he met Raechel. She remembers seeing Earl, in a figure painting class, off in the corner with his drawing board using pen and ink, creating a detailed image of a jewelry box and some small objects, instead of drawing the model. Earl was doing his own thing.

Earl and Raechel married and had a son they named Jared. They moved into his mother's vacated cottage in Clinton, which Earl rebuilt with his own hands. Though struggling financially, they were happy. But Earl had a terrible fall and was severely injured. His only option was to create his way out of his nightmare. He imagined his skeleton with muscles and a nervous system, on a screen.

He fused them in his mind, and it worked, though the pain continued.

At the time, he was doing illustrations for Fortune 500 companies and writing articles for *The Artist's Magazine*. The magazine's publishing company proposed that Earl write a book, *The North Light Book of Acrylic Painting Techniques* (on Amazon), but he had never used acrylics! He quickly created a body of acrylic paintings. Raechel agreed to help him even though they were divorced, and Earl was estranged from his teenage son. They completed the project which featured the work of twenty artists as well as Earl's.





Another marriage for Earl, devastating loss of his wife, and then a diagnosis of melanoma. During these turbulent times, Earl was persistently creating art. As he had done all his life, he created art while recreating himself. He began making intricate watercolors depicting rusted machinery, sometimes mimicking shapes of animals. Worn, rusted, forgotten workers left out to deteriorate. Determined to endure the relentlessness of time. Self-portraits.

Several of his paintings feature samaras, little maple seed whirly birds that we all know from childhood. One award winner I remember is titled *It's Possible*. It is a row of seeds on a line clipped with clothespins, but one is flying off into the sky. The first to escape and ride the wind! Another painting titled *Time Machines* depicts four gumball machines each containing a phase of the passing day. Earl knows his time is running out. As gifted as he has been in the art of survival, every moment now is a fight to breathe.

He has given back. He created Future Choices, a yearly art competition for Connecticut teens, because of his positive youth experience at Silvermine Guild. He has loved meeting other gifted artists on Instagram and sharing his art. As an Elected Artist at Lyme Art Association, he has contributed again and again and to many other shoreline art groups, too. His memoir is titled *how is it when i argue with myself i never win? A coming-of -ges story* (on Amazon) which he wrote with the help of Raechel. We are honored to host a solo show of his beautiful work in the Mile Brook Gallery.

Hey! A samara seed just pulled itself off from under a tight clothespin and took off on the wind! Where will it go? Only Earl knows. Anything is possible.

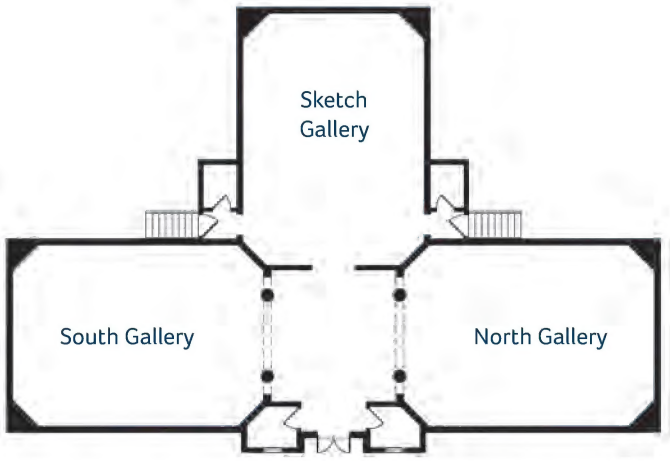
Art by Earl Grenville Killeen, above left: *In the Balance*, watercolor, Persistence of Promise Series. Art above right, clockwise: *Sunrise, Midday, Sunset, Midnight*, watercolor quadriptych, Transition Series; *Lurking*, watercolor, Totemics Series; *Trike Remains*, watercolor, Mechanostalgia Series.

Our Historic Building Over the Past Century – Elected Artist Katherine Simmons

"At the insistence of the majority of the "Lyme Painters," a meeting is called on Thursday, September 18th, at 3 P.M. at the residence of Miss Florence Griswold to discuss the ways and means of forming a permanent organization." This is how artist Frank Bicknell announced a call to action in 1913, leading to the formal incorporation of the Lyme Art Association in 1914. Seven years later, the newly constructed Association Gallery opened in the summer of 1921. It is easy to think that our dear building will always be there, but history tells a story of challenges embraced and overcome.

Miss Florence donated the land for the building, and Charles A. Platt, an acclaimed architect and fellow artist, donated his design services. Since 1902, the Phoebe Griffin Noyes Library had served as the location for the LAA artists' end-of-season summer exhibitions, but the library was unable to accommodate the expanding number of exhibiting artists.

The Association's Artists 20th Annual Exhibition opened on August 6, 1921, with a tea party reception on the lawn of their newly constructed gallery. Platt's beautiful design featured three spacious galleries bathed in natural light, a perfect setting for the display of the artists' impressionist paintings.



Lyme Art Association – 1921

The Sketch Gallery showcased framed sketches, anchored by Alphonse Jongers' *The Harpist*, a sensitive oil portrait of the artists' patron and sometimes landlady, Miss Florence Griswold.

When the gallery opened, William Henry Howe (1848–1929) was the Association's second Board President. Howe participated continuously in the end-of-season exhibitions held at the Phoebe Griffin Noyes Library from 1903 through 1920. Later, he exhibited in the new gallery of the Lyme Art Association from 1921 through 1925, as well as in 1929, the year of his death.

He began his career as a businessman in St. Louis, and in his mid-thirties, changed course and went to Düsseldorf, Germany, to study art at the Royal Academy. In 1881, he studied in Paris with painters Felix Vuillefroy and Otto de Thoren. He also exhibited his work at the Paris Salons and the Paris Universal Exposition of 1889.

In 1893, Howe opened a studio in Bronxville, New York, and later opened a studio on West 42nd Street in New York City, where he was a member of the Salmagundi Club, National Academy of Design, Society of American Artists, and National Institute of Arts and Letters.

No American artist was more thoroughly identified with the painting of cows than William Henry Howe, painting in a style that combined Tonalism and Realism. His interest in painting cows was perfectly suited to Henry Ward Ranger's invitation to join him in the country to stay at the Florence Griswold boardinghouse in Old Lyme. One reviewer wrote, "his cows are not cows. They are Herculean animals with massive legs and corn-fattened bodies . . . and no one would ever think of calling one of them 'bossie.'"

Like many of the other Lyme painters, Howe and his wife boarded with Miss Florence in their first summer at Old Lyme and many summers thereafter. Being one of the first artists to board with Miss Florence, he was able to paint on one of the coveted doors in her

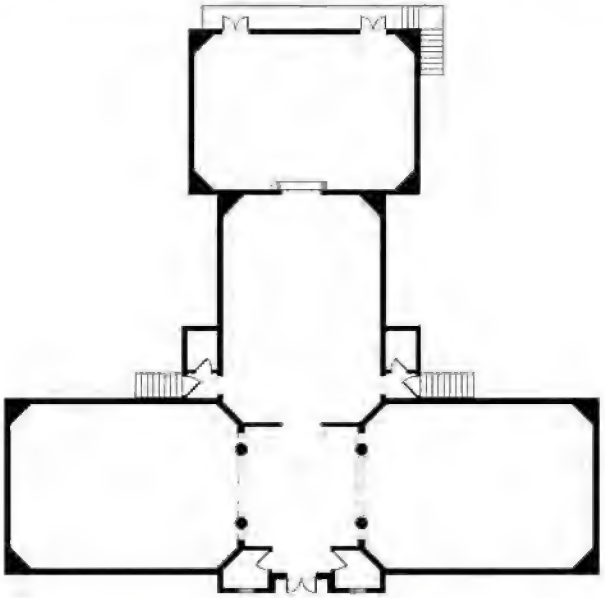
parlor. Howe encouraged his nephew Will Howe Foote, also an artist, to join him at the art colony. They both had studios in one of the barns across the road from the boardinghouse.

In 1925, the north parking lot was created, a basement storage area was dug out under the Sketch Gallery, and a ventilation expert was hired to improve air circulation in the unheated galleries. The basement allowed for a food staging area and a dumbwaiter to transport the food upstairs during receptions. In addition, there was a 'speaking tube' so that those serving could communicate with those in the basement.

William Henry Howe in his gallery

Much like our current artist members, the original Lyme Art Colony artists painted in a variety of styles. Tonalists like William Henry Howe and Henry Ward Ranger exhibited with Impressionists like Willard Metcalf, Childe Hassam, and Matilda Browne, who exhibited alongside artists with a more modernist bent like Lucien Abrams and Harry Hoffman.

The addition of the Goodman Gallery to the western end of the original building in 1938 made it possible to present larger and more varied exhibitions throughout the warm weather showing season. Built on stone piers close to the pond, the Goodman Gallery also improved the natural ventilation from the east front door entry to the French doors on the west wall of the Goodman Gallery.



The Goodman Gallery was a gift of Mrs. Erma Goodman in memory of her late husband, William Owen Goodman (1848–1936). William Goodman was a generous sponsor of many award prizes at the Association's exhibitions and had formed a close relationship with the Lyme Art Association. He served as its Honorary President from 1922 to 1932.

William Owen Goodman (1848–1936) was an American success story. He was born in Wellsboro, Pennsylvania, to Owen and Susan (Barber) Goodman in 1848. His parents died at an early age, and he was raised by various members of his family living in different areas throughout Penn-

View of the Lyme Art Association from the southwest corner of the property following the addition of the Goodman Gallery.

sylvania, such as Columbia and Athens. He moved to Chicago at the age of 20 in 1868, where he first worked as a bookkeeper and then a salesman for the Menominee River Lumber Company. He began investing in lumber on his own. In 1878, he married Erna Sawyer and, with his new brother-in-law, formed the Sawyer-Goodman Company, of which he eventually became president.

Beyond his good works on behalf of the Lyme Art Association, Goodman was instrumental in founding Goodman Theatre through a gift of $250,000 made to the Art Institute of Chicago. The donation was made in memory of his son Kenneth Sawyer Goodman, a playwright who died at the age of 35 during the 1918 flu pandemic. His son had written and produced a number of different plays throughout Chicago and had envisioned a theater that embraced the best professional training and performance standards.

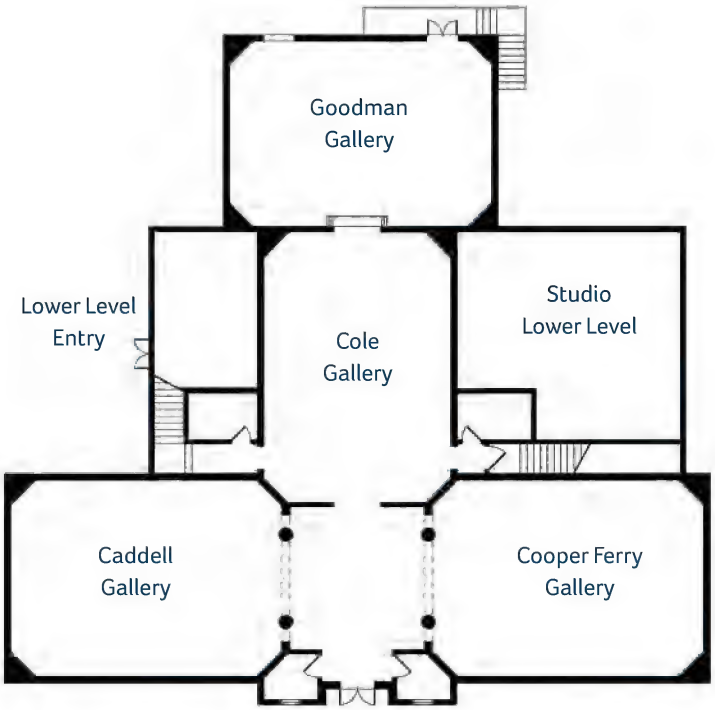
As many of the original founding artists passed away, a new wave of artists began to exhibit at the Association, drawn by the light-filled galleries of Lyme Art Association and eager to carry on the artistic traditions of the art colony's founding members.

Then in 1976, the footprint of the building underwent a major change, this time under the leadership of Elizabeth Gordan Chandler, the 10th Board President of the Lyme Art Association. The pond at the rear of the building was drained to create a second parking area, an entry was created to the expanded basement which was renovated to house ground floor offices and an art studio. And finally, the building was heated.

Oliver Dennett Grover (1861–1920)
Portrait of William O. Goodman, oil

It was during this period that The Lyme Academy of Fine Arts, founded by Elizabeth Gordan Chandler, leased the studio and two of the upper galleries for use as classrooms during winter months when the gallery was closed and offered classes at the Association for the first time in the summer of 1978. The Academy intended to carry on the artistic traditions and standards set by the Lyme Art Association's founding members.

Then disaster struck in 1982 in the form of a historic flood of the stream at the rear of the building that engulfed the entire lower level of the Association in five feet of water.



Lyme Art Association Building Today

Academy students and Association members rallied to clean up the mess. Meanwhile, a fundraising drive was organized to raise the $10,000 needed to pay for storm-related repairs. Board President Sultana Hanniford announced that the Association's Board voted that each artist member would donate a painting or sculpture for sale in support of fundraising.

It was at this time that the Association also sold most of the dishware used for tea parties hosted by the Association in the 1920s. Association Secretary Doris Jorgensen said, "We felt they could be destroyed in another disaster and that it would be better to sell them." She opined that the group would probably never do the teas again and besides, "we don't have a kitchen." She could not have known that thirty years later, we would have the capacity to host wonderful community gatherings in the tradition of our founders.

Ultimately, the Academy decided that they needed their own permanent quarters and, in 1983, the Academy acquired the John Sill House further down Lyme Street to house its administrative offices and gallery and was well on its way to independence from its beginnings at the Association.

The mid-1970s renovations to the building reinforced the mission of the Association and strengthened the infrastructure needed for the wide range of art programming that we offer today.

Unfortunately, the Association was not finished with flooding problems. In 2010, the stream running along the rear perimeter of the property flooded once again. The entire lower level was gutted to repair the storm damage, and the decision was made that this was an ideal opportunity to make some much-needed changes to the lower level: create a more welcoming entry, upgrade and improve office space and storage, reconfigure the layout to include a gallery for smaller shows - our beloved Mile Brook Gallery, install a catering kitchen, and upgrade the restrooms. Ready and eager to welcome the second century of the Lyme Art Association!

The 2010 renovation set the stage for a multi-phased plan to make long overdue renovations to the building, which included repairing and replacing the building shingles, upgrading the grounds and entry points to the building, upgrading our cooling and heating system, and our recent project to repair and replace the skylights over our four large galleries. The future is bright! Join us - Where Art Lives!

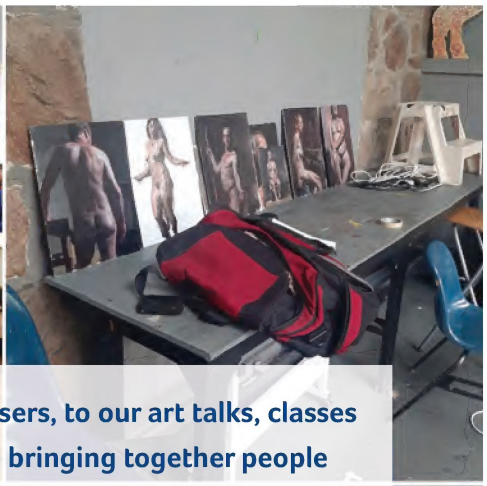
Since our founding in 1914, LAA has been dedicated to celebrating and nurturing the rich artistic heritage of representational art. This tradition of excellence continues thanks to the generous support of individuals like you. We are so grateful that you believe in the value of this very special place where art engages us and enriches our lives.

DONATE TO THE LYME ART ASSOCIATION

Winslow Homer, *Snap The Whip*, oil

Winslow Homer, one of America's greatest artists, captured the reality of the Civil War and the emerging identity of our nation. From battlefield scenes to innocent school yards and sweeping ocean views, Homer's mastery of oil and watercolor painting, combined with his early training as an illustrator, created captivating visual stories of life in America. His visual stories fascinated audiences in his time and continue to do so more than 150 years later.

Bob Potter, former Executive Director of the Lyme Art Association, graduated from Syracuse University's School of Visual and Performing Arts. He worked as an art director and marketing executive for Scholastic Magazines, Time Warner, and National Geographic. Bob also served as a corporate development officer for the National Gallery of Art in Washington, D.C. Over the past decade, he managed an art therapy program for Save The Children, led marketing for the Mystic Seaport Museum, launched a professional development program at the Lyme Academy College of Fine Arts, and is a docent at the Yale Center For British Art. Bob and his wife Jeanne, a master watercolorist and art instructor, live in Old Lyme, Connecticut.



From our exhibit receptions, to our artist gatherings, to our fundraisers, to our art talks, classes and plein air groups, Lyme Art Association events are art-centric, bringing together people who believe that art is vital to well-being and the enjoyment of life.

Are you interested in becoming an Elected Artist Member of Lyme Art Association? Artists must submit their Elected Artist Application (in person or via email) by Sunday August 17, 2025. Artwork must be physically dropped off between Friday, August 22 through Sunday, August 23, 2025.To be considered for election as an Elected Artist Member by the Lyme Art Association, a person must be: an Associate Artist Member in good standing for a minimum of two years; a painter, draftsperson, printmaker or sculptor who has exhibited a minimum of 3 paintings, drawings, prints or sculpture as an Associate Artist Member at the Association; and committed to working actively at the Association, by serving as a Director, Officer, or committee member, and helping to arrange and present the Association's exhibitions and programs.

If you have any questions, contact paul@lymeartassociation.org.

We're thrilled to announce the 10th anniversary of Palate to Palette, our signature fall fundraiser at the Lyme Art Association. This popular and beloved event brings together over 200 guests to enjoy fine art, local cuisine, music, and community – all while supporting the arts. We can't wait to see you in October!

Your Palate to Palette sponsorship will keep our historic gallery thriving with free exhibitions, vibrant educational programming, and a welcoming space for artists at every stage of their journey! As a Palate to Palette sponsor, you'll enjoy:

Complimentary event tickets | Early access to tickets for this special year | Reserved parking for major sponsors
Name recognition in print and online promotions

Sponsorship Levels:

Premiere: $5,000 (includes eight reservations, reserved parking for all guests, and the highest levels of recognition)
Four Color: $2,500 (includes four reservations, two reserved parking spaces, and top levels of recognition)
Three Color: $1,500 (includes two reservations, one reserved parking space, and high levels of recognition)
Two Color: $750 (includes two reservations and high levels of recognition)
Patron: $350 (includes two reservations and online recognition)

REGISTER AND PAY ONLINE

Mail your Sponsorship Form with a check made out to the Lyme Art Association, 90 Lyme Street, Old Lyme, CT 06371

Request an invoice by emailing Elsbeth Dowd, Executive Director

Thank you very much for your support! The Lyme Art Association is a 501(c)(3) non-profit organization, EIN 06-0932073.

LYME ART ASSOCIATION

90 Lyme Street
Old Lyme CT 06371
www.LymeArtAssociation.org

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